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General view of Muktesvara Temple : Bhubanesvara.

Orissan Sculpture and Architecture

Introduction and Descriptive Text

by

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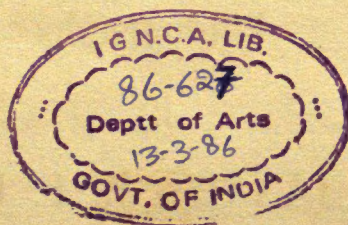
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Preface

EVEN if we intend to speak mainly about Orissan Sculpture in this volume, we feel that there is a necessity of speaking a few words about the approach to a study of Orissan Architecture. It is more important because the student of sculpture must know the basic principles of temple architecture before his study is complete.

Indian architecture has been approached by one of four methods of which the studies of Fergusson, Prasanna Kumar Acharya, Manomohan Ganguli and Havell are representative.

Fergusson and others after him such as Cousins or Rakhaldas Banerjee, relied mainly on personal field observation. While such means have provided most of the present knowledge of Orissan architecture it has suffered in the past from an important limitation. The workers from the west together with their Indian counterparts, being trained in Europe were out of touch with the Indian craftsmen and were thereby without the source of insight into the traditional approach to architecture. As a result a false emphasis has been placed in some of the historical reconstructions of the Fergusson school on matters of secondary value and there has been a corresponding oversight of important things.

Recently some Sanskritists like Ganapati Sastri and Prasanna Kumar Acharya, have tried to add differently by studying the canons of Indian architecture. They have succeeded in restoring the text of a number of books but it has been found that the Craftsmen (*silpins*) passed on their technical knowledge by word of mouth and committed to paper only such details as might more easily be forgotten by them. Such details moreover are themselves often expressed in cryptic form. The canonical books of the *silpin* are therefore in the form of Mnemonic notes and consequently unintelligible to others. These researches into Indian architectural science have for this reason not proved as fruitful as was anticipated.

The third approach to the study of Indian architecture is shown in the work of Ram Raj who having read the Sanskrit text of certain *silpasastras* with the aid of local craftsmen, then applied this knowledge to extant architecture in the Deccan. In this way there was combined the craftsman's traditional knowledge, field work, and Sanskrit learning and the results were consequently most valuable.

In 1912 an engineer named Manomohan Ganguly, also a Sanskrit scholar and a wide traveller, applied this same method to Orissan architecture. With an Oriya manuscript of architecture in his possession he made his analysis with the aid of local craftsmen and brought to the task his own knowledge of Western architecture. He thereby succeeded in restoring a great deal of the traditional knowledge of ancient Orissa.

The fourth method of approach to Indian architecture is that followed by Havell. Various forms are used by the artist to express certain thoughts and the student of architecture may concern himself either with the history of these forms or else with those thoughts that they are intended to convey. For Havell, Indian architecture was a doorway whereby he could enter into Indian thought and civilization. Such a method however calls for considerable penetration and the findings are not of course subject to scientific verification.

If we care to go through the temples of Orissa with an open mind then I am sure we shall be able to see all the elements of a profusely rich sculptural tradition of our country. The exotic beauty of these specimens is to be seen to be believed, and I hope from this small collection of pictures the readers will get some idea about their grandeur and excellent craftsmanship.

Calcutta,
1st August, 1956

A. GOSWAMI

Introduction

BEFORE Havell discovered the beauties of Indian Art and drew the attention of the World of Art to the peculiar virtues of "Indian Sculpture and Painting" in his epoch-making work published in 1908, Indian Sculpture was generally regarded in Europe—as a peculiar freak of Asiatic barbarism unworthy of the tribute then unanimously bestowed on Greek and Renaissance Sculpture, and, judged by these standards—the Sculptural products of India were looked upon as unworthy of the label of Fine Arts. This view of the values of Indian Art was aggressively expressed by Sir George Birdwood, the then authority on Indian Art at South Kensington Museum, when confronted with a beautiful Image of the Buddha, the high æsthetic qualities of which Havell analysed and expounded before a group of English connoisseurs and critics. Birdwood had recorded his reactions in the following words : "My attention is drawn to the photograph, on my left, of an image of the Buddha as an example of Indian "Fine Art". This senseless similitude, in its immemorially fixed pose, is nothing more than an un-inspired brazen image, vacuously squinting down its nose to its thumbs, knees, and toes. A boiled suet pudding would serve equally well as a symbol of passionless purity and serenity of soul". A group of English artists, critics and connoisseurs immediately thereafter sent a letter of protest against Birdwood's villification of Indian Art, which was published in the *Times* (28th February 1910) : "We, the undersigned artists, critics, and students of art,.....think that it would be a misfortune if the criticisms just cited were to go forth to India and elsewhere as the expression of views prevalent on this subject among lovers of art in the British Islands. We find in the best art of India a lofty and adequate expression of the religious emotion of the

people and of their deepest religious thoughts on the subject of the divine. We recognize in the Buddha-type of Sacred figure *one of the great artistic inspiration of the world*".

In fact, a month before, in January 1910 Roger Fry the foremost English critic of the time, in another epoch-making thesis (*Quarterly Review*, January 1910) gave a lucid presentation of the gradual shifting of the point of view of European critics—in the appreciation and the appraisal of the merits of Oriental Art, generally, and of Indian Art in particular. In pointing out the progressive outlook of European critics—in the matter of gradual understanding and appreciation of the peculiar æsthetic expressions of the Asiatic mind—in the Art of Asia, the eminent British critic, said: "Scarcely more than a hundred years ago, Art meant for a cultivated European, Graeco-Roman Sculpture and the Art of the High Renaissance, with the acceptance of a few Chinese lacquers and porcelains as curious decorative trifles. Then came the admission that Gothic Art was not barbarous, that the Primitives must be reckoned with, and the discovery of early Greek Art. The acceptance of Gothic and Byzantine Art as great and noble expressions of human feeling, which was due in no small degree to Ruskin's teaching, made a breach in the well-arranged scheme of our æsthetics, a breach through which ever new claimants to our admiring recognition have poured. When once we have admitted that the Graeco-Roman and High Renaissance views of art—and, for our purposes we may conceive these as practically identical,—are not the only right ones, we have admitted that artistic expression need not necessarily take effect through a scientifically complete representation of natural appearances, and the painting of China and Japan, the drawings of Persian potters and illuminators, the ivories, bronzes, and textiles of the early Mohammedan Craftsmen, all claim a right to serious consideration. And now, finally, the claim is being brought

forward on behalf of the Sculptures of India, Java and Ceylon. These claims have got to be faced ; we can no longer hide behind the Elgin marbles and refuse to look ; we have no longer any system of æsthetics which can rule out, *a priori*, even the most fantastic and unreal artistic forms. They must be judged in themselves and by their own standards. To the European mind of to-day, saturated as it is with some centuries of representative art, there is always some initial difficulty in thus shifting the point of view to one in which likeness to natural appearances, as we understand them, can no longer be used as the chief criterion of value”.

The bold and frank assertions of Roger Fry, quoted above—not only provided a liberal charter of rights to the master-sculptors of India—to present to the gaze of the world—their novel and mystic conceptions of Form—as constituting—a new system of æsthetics—and a new order of the treatment and presentation of Forms—hitherto undreamed of in Europe—confined and bounded by the narrow conception of Greek and Renaissance Art,—but the charter also provided—the liberty to European critics—to judge and appraise Indian Sculpture by its own inherent and intrinsic standards,—a magic eye-opener to beauties of a new order of plastic creations—which have made a new contribution to the Art of the World.

The Charter also provided an invitation to all European critics to present their unbiased analysis and appraisal of the beauties of Indian Sculpture,—an invitation which was readily accepted by the critics—who came forward, one after another,—to record the results of their studies—in this new field of æsthetic enquiry,—and, we find—Laurence Binyon and Eric Gill from England,—William Cohn, Strzygowski, and Stella Kramrisch from Germany, Auguste Rodin and Rene Grousset from France,—joining—in a chorus of admiration of

the new order of plastic expression presented by the history of Indian Art.

The documents of Indian Sculpture began to be surveyed and studied in a critical spirit and placed in a chronological sequence—demonstrating the progressive development from the primitive stage—to the Classical fulfilment of the earlier promise revealing an astounding revelation of a progressive evolution from the pre-Mayurian to the Mayurian phase,—and from the Mayurian to the Sunga development,—followed by the Kusana School which soon led to the rise of the Gupta School and, in the Post-Gupta phases,—branching off to the remarkable manifestations—in the Mediæval period (8th to 13th century)—in the brilliant Schools of the Amaravati, the Pallava, the Chalukya, the Rastrakuta and the Cholas in the South,—and, in the pulsating phases of the Pala, and the Kalinga Schools in the North.

It was at one time believed that—Indian Sculpture had completed its culmination—in the Andhra School of Amaravati (Ca. 50-320 A.D.) in the South, and in the Gupta School (320-600 A.D.) in the North. But a closer examination of the masterpieces of the other culture-areas—led to a revision of the earlier views as to the date of culmination. In an article published in the *Ostasiatische Zeitschrift* (Jahrg. I, Heft I, 1912). Havell pointed out : “In intensity of imagination, nobility of scale and grandeur of execution there are scores of Indian monuments of a later date which belong to a much higher æsthetic plane than the Amaravati tope and rails. The most perfect type of the Buddhist divine ideal, both in conception and in technique, is found in Indian Sculptures which probably belong to about the eighth century A.D. Anuradhapura in Ceylon, and Borobudur in Java, have given the finest examples at present known : The Saiva Sculptures of Elephanta are masterpieces of the same School of about the

same period.The wonderful Kailasa, and a few other of the rock-hewn temples of Ellora, may justly be regarded as some of the greatest monuments of the Schools of Orthodox Brahmanism which exhibit infinitely higher qualities of design and plastic expression than the tope and rails of Amaravati". The Zenith of Indian Art has, therefore, been placed in the Eighth century at the beginning of the Early Mediæval period (8th-12th century). The Pala and the Kalinga Schools, therefore, belong to the period—(9th-13th century) immediately following the Zenith of Indian Art. The Kalinga School—is one unit of the Cultural complex—envisaged in the well-known spiritual Trinity—*Anga—Vanga—Kalinga*,—each individual in its manifestation—yet knit together in a fundamental unity. The Nalanda School of Bihar (Anga, Magadha) branches off into two streams Vanga (Pala and Sena) and Kalinga, each a logical development of the main stem of Anga.

The Kalinga School (a sub-class of the Nagara Type) is built up under three distinct religious and political inspirations. The earlier phase—mainly Saivaite in its inspiration—is concentrated in a group of Shiva temples at Bhubaneswara, of which the earliest are—Satrughneswara, Sisireswara and Parasurameswara datable in the last part of the 7th century A.D.—very probably belonging to the Sailodbhava dynasty—who later migrated to Indonesia. According to the latest critical analysis, (S. C. De, Orissa Historical Research Journal, Vol. IV, 152) the temples of Laksmaneswara, Bharateswara, and Satrughneswara are the earliest in date—in the Bhubaneswara group—assignable to the later half of the sixth century—and, therefore, much earlier than the Parasurameswara. Some Scholars connect the Sisireswara temple with the Bhauma dynasty—grouped by them with the Vaital temple and the Markandeswara temple. The Mukteswara temple (c. 950 A.D.)—stands midway between the Parasurameswara and the Lingaraja—which is the culmination of the style—datable about

1000 A.D. To the Lingaraja—standing in the midst of a number of smaller temples—in the same spacious courtyard—and which is regarded as the quintessence of the Kalinga type of Architecture—is associated with the somewhat archaic shrine Bramheswara—a mile to the east of the town. According to a commemorative inscription,—Bramheswara was built by Kolavati Devi—mother of Udyotakesari, the last of the Kings of the Somavamsi or the Kesari dynasty—which terminated about the middle of the eleventh century. According to the Temple Chronicle (Madla Panji)—at Puri—the Lingaraja temple was built during the reigns of three Kings viz. Yajati Kesari, Ananta Kesari, and Lalatendu Kesari.

The next group of temples namely Megheswara, Bhaskareswara, Rajarani, Ananta-Vasudeva Parvati temple, Sari Deul, Chitreswara, Papanashini, Mitreswara, Yaneswara, Gosahasreswara and the Jagannath Temple at Puri—have been assigned to the later Ganga dynasty—who came from Kalinganagar—now identified with Mukhalingam in Parlakimedi Taluq. Though at the beginning, the Ganga dynasty—ruled over Ganjam, Vizagapatam, and Godavari Districts,—from the time of Vajrahasta (1037-1069)—the dynasty extended their empire—to Vengi in the south—and Odra (Orissa) in the North and the West.

The Raja-rani temple (Bhubaneswara) and the Jagannath Temple at Puri must have been built during the reigns of Ananta Varman Choda Ganga Deva (1042-1112 A.D.) and Ananga Bhima Deva (1189-1223 A.D.). It is believed that the Jagannath Temple—may have been completed between 1150-1198 A.D.—fixed on the basis of a donation (*daksina*) for consecration ceremony of the temple—paid to one Pandit Sankarsana Nanda of Silo—in 1198 A.D. The Megheswara Temple at Bhubaneswara was built by Saapneswara (brother-in-law of Raja-raja II) about the year 1195 A.D. while the

famous temple of Ananta Vasudeva on the banks of Vindusaravara—at Bhubaneswara—was built in 1278 by Chandradevi (daughter of Ananga Bhima) during the reign of her brother Bhanu Deva. And lastly—the great Sun-Temple (Surya-Deul) at Konarak was built by Narasimha I, the Son of King Ananga-Bhima Deva III by his queen Kasturi-devi, who came to the throne in 1238 A.D. and died in 1264 A.D. Though the Temple Chronicle—fixes the erection of the Sun-Temple—in the Saka era 1204—corresponding to 1282 A.D.—the date cannot be accepted as correct as it outstrips—the reign period of Narasimha. The more probable date—is about 1250 A.D.—after the battle of Katsin (1234)—where the army of Narasimha inflicted a crushing defeat on the Mussulmans. And the erection of the Sun-Temple—was regarded as a Kirtistambha,—a memorial of the brilliant achievement of Narasimha referred to above.

Anyhow—the career of Kalinga Architecture beginning from about 750—at Parasurameswara—and culminating in the Sun-Temple—built about 1250—records a progressive evolution achieved through intensive building activity—covering a period of 500 years, and the Kalinga style may be said to have attained its zenith, and its highest water-mark—in this magnificent shrine erected to honour the Sun-God. According to a legend—Narasimha had spent 12 years' revenue of the State—to build this *magnum opus*—which must have taken 12 years to complete. If it is assumed that the work was started shortly after 1234—it was probably completed in the year 1246. According to Coomaraswamy it was built between 1238-1264. Planned on a gigantic scale—it exceeds—the scales and measurements of all the Orissan temples. The *vimana* or the main temple over the sanctum—which enshrined the principal image—has fallen off but what remains at present enables one to reconstruct the whole. According to the calculations of M. Ganguly—the height of the original tower (*vimana*) must have

been 227 feet, 13 feet higher than that of the Puri temple. The extensive courtyard of the temple—which includes a number of smaller shrines and structures—measure 867 feet by 540 feet—and is surrounded by a high boundary wall—about 5½ feet thick and 14 feet in height—and is pierced by four elaborate entrances with small pyramidal towers. The Porch, called Jagamohana, the only part of the shrine—which now stands—is a square structure 100 feet on each side—and rises to the height of another 100 feet. The most interesting part of this Jagamohana—common to all temples in Orissa—is the pyramidal tower—diminishing towards the top—and is divided into three stages—with intervening recesses—filled with a series of free-standing statues of more than life-size in dimension, never seen in any other shrine in Orissa. The pyramidal roof—rising to a height of 46 feet—is surmounted by a gigantic amalaka-sila—a spherical crown resembling an *amalaka* fruit, with ribbed sides—measures about 25½ inches mounted by a *Kalasa*—the Sacred Jar which constitutes the finial. The total height of the Porch is 128 feet. In front of the Porch—is another beautifully carved structure—called the *Nata-mandira* or the Dancing Hall—its facade being elaborately decorated with a series of sculptures—in row-reliefs—representing a number of musicians and dancing figures—in animated poses. Built on a plinth 15 feet high—divided into three parts, the Hall, with the roof missing, covers an area of 48'-10" by 48'-10".

The shrine itself is designed in the shape of a gigantic car (*ratha*)—pulled on 24 large wheels (9'-8" in diameter) and drawn by a number of horses—justifying the description of the temple as a chariot of the Sun-God.

The various details of measurements quoted above clearly demonstrate—that the whole structure and every details of the plan—were designed on a gigantic scale—unknown in any

other temple in India. But—the plan and the design—are not merely colossal in scale—but every part of the shrine—is decorated and embellished—with sculptures and reliefs—of a nobility of conception and of an originality of stupendous designs—which has given a new meaning to Sculptural Forms—of unprecedented, and gigantic plastic imagination. Never, in the history of Art, (except in the Gothic Cathedrals of Europe) Sculpture has been so intimately related to and harmonized with the archetechtonic design—in a remarkable unity—so that Sculpture seems to support and emphasize every part of the architectural plan, as the architectural devices seem equally to support—and emphasize the designs and patterns of the Sculptural forms—with a propriety, with a richness, and, with an imposing imaginative quality,—expressed and manifested with the highest technical skill. As Ruskin has pointed out that every great Architect must be a Sculptor, and be renowned, as such, more than by his building. Judged by this standard,—Bishnu Maharana,—the reputed master-builder of Konarak,—was a greater carver than a builder—as is demonstrated by the significant series of the carved reliefs,—high and low, with which he has punctuated—the linear and structural designs of the great shrine—which he built for the pious Narasimha Deva, who impoverished the economic resources of the State—in order to enrich the history of Orissan Art. The temple is at once a monument to piety of this King—as well as an unique monument of Art—which has been acclaimed as the greatest monument—in the whole history of Indian Art. In order to justify this claim—one is tempted to compare this temple of Orissa—with analogous monuments of other culture-areas. To look for a similar architectural attempt—in the province of Bengal,—the ruined temple of Paharpur, (the earliest prototype of Borobodur),—with its facades—richly decorated with terra-cotta plaques—obviously claims a comparison—in spite of a basic difference in the architectural plan. The naive simplicity and primitive quality of the Paharpur reliefs—

assignable to the late Gupta period,—are very far off, in point of time,—from the accomplished maturity of the classical art of the Orissan Shrine—which seems to rebuke a valid and a fair comparison. Yet, the inventive fertility and the witty imagination of the Paharpur carvers—anticipate, to some extent,—the extensive *repertoire*—and the richer assemblage of original essays in sculptural designs—and architectural motifs—which are the glory of the Orissan master-builder. The gigantic Horses, the lively Elephants in colossal size,—the stupendous mythical lions—the *sardulas* of Indian mythological conception—which raise their paws to crush the crowns of vanquished elephants—and above all the pulsating rhythm—of the erotic couples—lend a richly saturated flavour to the Orissan monument which we cannot expect in the earlier and much less mature essay of the Paharpur shrine. In the field of iconographic sculpture—the Pala sculptors, in the fluid and accomplished grace of their designs of individual images—with analogous motifs—in ornaments, jewellery, and iconographic details—easily maintain their position—when juxtaposed with Orissan images. This is easily proved by a comparison of the well-known icon of Surya from Chapra—in the Rajshahi Museum—with the Images of Surya—in the niches of the Konarak Shrine.

A comparison with some of the monuments of Khajuraho in Central India, built about the same time (A.D. 950 to 1050), is more just, valid, and appropriate, even though earlier in date by two centuries. Out of the Khajuraho group—the Kandarya Mahadeo Temple (c. 1000 A.D.) offers the nearest analogy with the Konarak masterpiece—particularly in its basic plan—with the sanctum crowned by a high tower—attached to a series of porches with lower towers, similar to the relation of the Konarak Sanctum to the Jagamohan. In dimension—the height of the Khajuraho Temple—116½ feet, with 109 feet in length, and 60 feet in width—is much less than

the Orissan temple—in all respects. But apart from dimensions, the æsthetic and plastic grandeur, and magnificence—of the Konarak Temple—far surpass the Khajuraho monument—in spite of the compact density of the component elements of the latter, as compared with loose composition of the Orissan shrine—the Dance-Hall of the later—being far away from the main shrine. It should be noticed that the device of emphasizing the feeling of height by attaching and piling a series of towers in replica on the main tower—illustrated in the Rajrani, at Bhubaneswara (c. 1150 A.D.) is anticipated at Khajuraho—from which the Orissan builder may have borrowed his idea. In the matter of Sculptural decorations—and the formulation of the types of apsarās, sura-sundarīs, and nayikās—the Orissan Sculptors easily outstrip the Central Indian Craftsmen. Even in the formulations of erotic groups—in spite of a conscious and aggressive vulgarity—the Khajuraho *mithunas*—lag far behind—in liveliness and grace although the copulative formulas—prescribed in the *Kama-sastra* text may have been the common source of both the groups of artists. The rich animal motifs of the Konarak temple have no parallel at Khajuraho.

If we sought any parallel—in Europe—to Orissan temples—we could find in the richly carved Gothic Cathedrals of France of the 12th and 13th centuries—much materials for comparison,—not only in the principles of decoration—but also in the deeply felt emotion of the Christian religious Faith which underlies and inspires the building of the French Cathedrals. Very like—the facades of the Orissan temples—every inch of the surfaces of the Gothic temples—are richly curved with relief-sculptures—representing royal donors, and rows of Saints and Angels—and sometimes quaint presentations of mythical animals—which offer close analogies—to the fictitious creatures—which we owe to the exuberant imagination—and powerful inventions of the sculptors of Orissa. The Gates

of Notre Dame, the Portals of Chartres—and the Facades of Amiens and Rhiems—in the wealth of their relief-sculptures easily recall the analogous creations of Bhubaneswara and Konarak. Above all, both the French and the Orissan temples—follow a common principle of uniting—architectural and sculptural motifs—in intimate and happy harmony. If we attempted to seek any analogy—in the presentation of Icons and Saints—we can find some interesting parallels. Thus—in the gigantic and over-powering portrait of Moses—from the Well of the Prophets in the Monastery of Champol, near Dijon, datable about the year 1389—we can find a close parallel—to the portrait of Brihaspati—the Indian Moses—depicted in the centre of the rows of the Icons carved on the Nava-graha lintel at Konarak.



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Survey of Orissan Temples

THE PARASURAMESVARA TEMPLE, BHUBANESVARA :

THE oldest of the known mediæval temples in Orissa, the Parasuramesvara, has certain characteristics peculiar also to the early temples like the Vaital Deul, the Muktesvara and the Gandharadi temples in Baudh State, but absent in those that belong to a later period. It has no proper plinth, faces west and comprises a *vimana* and *jagamohana* resembling the Muktesvara in these respects. But its roof consists of a flat terrace with a lower over-hanging eave and rows of clerestory skylights between these two, twelve openings on the larger sides and six on the smaller. The rectangular *jagamohana* of the Muktesvara on the other hand is roofed with a stepped pyramid in proper Orissan style. Moreover the *jagamohana* of the Parasuramesvara is a simple rectangle without any *paga* projections.

The *vimana* of the temple is a *triratha* with a distant semblance of a *pancaratha*, the horizontal projections between the *rahapaga* and the *konakapaga* of its *gandi* ascending in vertical series and creating the false impression of an additional *paga*. The *bada* of the *vimana* consists of three elements only instead of the usual five and encloses not the usual cubic garbhagriha but one that is a parallelepiped. As in other early temples, in the Parasuramesvara too, there are no figures of lions jutting out from the *gandi*, nor are there griffins and *devalacarinis* under the *amalaka*. On each open side of its *bada* there are three niches, the one on the *rahapaga* lower and larger, but those on the *konakapagas* higher and smaller. The images of deities originally enshrined in these niches are all now removed or misplaced after the repairs executed early during this century.

The *vimana* is a small compact structure, its height being less than usual in proportion to its ground area. The ribs on its *paga* corners are not rounded off as is usual in most Orissan temples, but sharp edged, which gives added emphasis to its compactness. The slightly squattish and thick-set appearance of the *vimana* thus resulting has been considered ugly and uncouth by some critics. Be it added, however, that although it may lack the pliant grace of a comely female body, it does sit there like a man who is sure of himself; and rightly considering that it has "manfully" withstood for more than a millenium the continuous onslaughts of time and elements, while many a structure much later in date has long since succumbed.

The lintel over the doorway of its *vimana* now covered under its *jagamohana* a later structure, is curved with figures of eight planets only instead of the usual nine, and in the place of *gajalaksmi* it contains the figure of Ganesa, both of which are early features in the

development of mythological representation on the temples. Over the doorway of its *jagamohana*, however, there is a figure of *gajalaksmi*.

The original monolithic pillars in two rows of three each inside its *jagamohana*, now replaced by built-up columns, divide the small and smugish hall into a semblance of a nave with an aisle on either side. The *jagamohanas* of the early temples in Orissa are much better lighted than their later counterparts. In the *jagamohana* of Parasuramesvara, for instance, apart from the skylights mentioned above and the main doorway on the west, there are two latticed windows, one each on north and south, and another small doorway on south nearer the *vimana*. In addition, it contains two more latticed windows of a singular conception, one each on either side of the main doorway, two large sized slabs having each been dexterously carved with groups of musicians and dancers in gay and excited mood and the superfluous space having been perforated through to admit additional light and air. These carvings, now unfortunately mutilated and weather worn, are some of the most vigorous pieces of relief sculpture in the Orissan art. They have an air of folk art about them and have little resemblance with other carvings on this temple, which in spite of their early character, are stylised in execution and formal in expression and mood.

The *jangha* of the *bada* portion of the *vimana*, excepting the space occupied by the niches has no ornamentation. In fact, the walls of the Parasuramesvara altogether are much plainer than those of the other Bhubanesvara temples. There are no large statuettes, but only small figures, such as those that depict a woman under a tree and a few others on various friezes and on the sides of arched decorations on its *pagas*. *Naga* pillars are quite an early feature of Bhubanesvara temples, but no *nagas*, *naginis*, dwarfs or griffins are to be seen on the Parasuramesvara. There is, however, ample ornamentation of a simple and chaste design to speak for the skill of the mediæval stone sculptor. Buddhistic influence, indirect or deliberate, is much more prominent on the ornamentation of its *jagamohana* than on its *vimana*, in fact, on Bhubanesvara temples altogether. The most common ornament carved repeatedly on its *konakapagas* consists of arches so designed as to resemble rather a coat of arms. A human face enclosed within a medallion is a recurring motif, and there are on its various friezes several contortionist poses of various sizes, both male and female. A hunting scene and other scenes of fights with wild animals readily attract the attention of the visitor, but the most informative representation consists of the scene over the carved latticed window on the north of the *jagamohana* doorway, showing the capture of a wild elephant by means of domestic ones. Emaciated ascetics engaged in holy acts such as the worship of *linga* figure could be seen here as on the Muktesvara. With the Muktesvara it shares the motif representing a jar with a pattern of flowers issuing from it, and with the Vaital Deul the allied but curious pattern of a floral design trailing from the tail of a bird. Human figures carved on the Parasuramesvara and other temples of this earliest period of Orissan sculpture strike as rudimentary and rather short and rotund in build. A preponderance of arches, curves and circles is also marked. Yet there is ample variety in the decoration on this temple, with its fruits and flowers, birds and animals, portrayed in scenic representation or woven into scrolls and tassels. On the whole, the sculpture of its *jagamohana* is arranged horizontally, in large friezes and panels, while that on its *vimana* rises up vertically, in conformity with the shape of the structure.

The Parasuramesvara may be plainer than other temples, but the carvings on its *bho* projection, with the figure of *nataraja* on its lower portion, and various other figures, human

and divine, all woven into a rich pattern of figures and designs, make up for the drab tone of the surface elsewhere on the temple.

Measurements :

<i>Vimana</i> :	Area inside	-	-	9'-9" by 9'-10 $\frac{1}{4}$ "
	Area outside	-	-	19'-9" by
	Height upto <i>kalasa</i>	-	-	40'-3"
<i>Jagamohana</i> :	Area inside	-	-	24'-11 $\frac{1}{4}$ " by 18'-4"
Stone :	Fine grained sandstone of various subclasses like <i>sapha rangadalima</i> , <i>sapha khadia kanda</i> and <i>rangadalima misrita khadia kanda</i> .			
Date :	Early 8th century.			

THE VAITAL DEUL, BHUBANESVARA :

THE Vaital Deul is so striking in appearance that even the first impression of a visitor to Bhubanesvara is that this temple is an alien structure on the soil of Orissa. By and by, one may discover the characteristics that link it up with the native shrines. But, on the whole, the first impression remains upto the last. For the Vaital Deul is not only a single instance of its type, excepting a vaguely similar and miniature structure in front of the Muktesvara, but on that does not quite fit into the evolution of the Orissan temple proper. The Parasuramesvara, the oldest of Orissan temples, has at least a *vimana* that is curvilinear like other *vimanas* ; the *vimana* of the Muktesvara is similar and its *jagamohana*, too, has taken a pyramidal shape in the mode of other temples that were to follow it ; the Rajarani has incorporated miniature replicas of itself on its *pagas* and thus become elaborate in plan, but it indicates the course that the movement of architecture in Orissa took as it spread to other lands. The Vaital Deul, on the other hand, has no such connection with Orissan temples. It is exotic in conception. But built as it is among the Orissan shrines and executed by the craftsmen of Orissa, it has come to assimilate certain features of the native type.

The Vaital Deul consists of a *vimana* and *jagamohana*. The *vimana* is rectangular in plan both inside and outside, which in itself is an exceptional feature for the temples of Orissa. Its exterior has no *pagas* proper and is thus *ekaratha* or *chaurasa*, with some semblance of *pancaratha* projections on its surfaces. On the longer sides it has five vertical rows of projections. Each of these rows contains a niche on the *bada* portion with the sculptured figure, human or divine placed in it while the uncarved plain recesses between the perpendicular rows of projections introduce contrast into the decoration. The low *bada* consists of three horizontal sections only, instead of the usual five in later structures. The low *gandi*, curving inwards from the top of the *bada* is pressing the appearance of a terraced tier rounded off on top and is surmounted by another tier of solid gable-like roof, the two tiers separated from each other by a deep recess now completely plastered except on north and

south and its stones having been arranged to give the impression of a *jati*. A similar recess carved with ornamentation intervenes also between the *gandi* and gabled roofs. The top of the upper gabled tower is crowned with three *sikharas* in a horizontal row consisting of the usual elements of a *sikhara* surmounted by a *trisula*. It is these gabled towers with their tow of *sikharas* which is a distinct feature of Dravidian temples and which more than any other feature makes the Vaital Deul an alien among the Orissan temples.

On the eastern face of the *vimana* above the *jagamohana* is an elaborate *bho* projection with the image of Narayana in the lower portion and that of the Nataraja in the upper, the rich carvings and also the subject in part resembling the *bho* projection of the Parasuramesvara.

The *jagamohana* of the temple is flat-roofed with rows of clerestory skylights between the upper terrace and the sloping eave lower below. Its surface is plain, but the etchings show that it was intended to be carved. Additional air and light are admitted into the *jagamohana* through two latticed windows, with square perforations, one on the north and another on the south. The *jagamohana* of this temple thus resembles in more than one respect the *jagamohana* of the Parasuramesvara and of other similar temples, one of them still standing in ruins to the north of the Vaital Deul within the same compound. Into each of the four corners of the *jagamohana* is built a small *triratha* temple of the Parasuramesvara type, breaking up thus the monotony of the plain rectangle and imparting a variation of tone to the structure.

Of the two tiers of roofs over the *vimana* the upper one is called the *vaita mastaka* and the lower one the *vaita pada*, the structure thus being likened to the human body. The name of the temple would thus derive apparently from the word *vaita*, whatever it may mean. The suggestion that it may mean either a boat (Sanskrit :- *vahitra*) from the resemblance of its towers to the keel of an upturned boat, or it may mean a kind of gourd relished by the Oriyas is ingenious but not quite convincing. It would not be surprising if *vaita* were a corrupt or abbreviated form of the simple Sanskrit word *vetala*, an evil spirit, a goblin and the temple came to be known by this curious name from a popular belief that it was the abode of evil spirits or goblins, weird and unintelligible as it must have appeared to the local inhabitants. This is the only temple in Bhubanesvara dedicated to a terrific form of the goddess Durga, the Kapalini, and it may be remembered that all such manifestations of Durga are attended by evil and destructive spirits or *vetalas*.

The Vaital Deul must belong broadly to the same period as the Parasuramesvara, with which not only does its *jagamohana* agree in many details but it has also sculptural affinities of style and motifs. The sculpture on both these temples, including the pattern of *bho* projections, is executed in an identical style, even though the sculpture of the Vaital Deul does betray advance on that of the Parasuramesvara. Lions, elephants, some of them ridden by warriors, medallions enclosing the image of Sun God, floral devices issuing from jars, tassels and scrolls are all reminiscent of the Parasuramesvara designs. But a slightly later age is also evident among other factors from the representation of human beings in amorous poses and more than anything else from the fact that the interior of its *vimana* has some carvings like the *jagamohana* of the Muktesvara on the northern side of the *bada* of the *vimana* there is also a large figure of a lady with parrot in the same style as similar representations in miniature on the Muktesvara.

Particularly remarkable among the images in its various niches on the facades are the four handed Hara-Parvati on the western face, the eight-handed Mahisamardini on the north and the Bhairavi on the south. There is no *navagraha* lintel or image of *gajalaksmi* in this temple corroborating thus an early age for the temple.

To the south of the Vaital Deul outside the temple compound stands a graceful *torana* on platform. It is a recent installation, having been put up about the middle of the 18th century, but its ornamentation is excellent, particularly the imaginative representation of geese with fish in their beaks. Recent though the *torana* be, it is an evidence of the fact that stone works of æsthetic sensibility and trained workmanship are still available in this land of Orissa.

Measurements :

<i>Vimana</i> :	Inside area	-	-	11' by 8'
	Outside area	-	-	14' by 16'
	Height to top of tower			35'
<i>Jagamohana</i> :	Inside area	-	-	12'-3" by 15'-9"
	Outside area	-	-	17'-9" by 21'-6"

Stone : Fine grained sandstone, particularly the ferruginous, whitish red *sapha rangadalima* and the soft, slightly siliceous *sapha khadia kanda*.

Date : Early 8th century.



THE MUKTESVARA TEMPLE, BHUBANESVARA :

THE Muktesvara, "the gem of Orissan architecture" as it has been aptly described by James Fergusson, marks the latest and the crowning phase of the earliest group of Orissan temples. It consists of a *vimana* and *jagamohana*. The *vimana*, square on plan, is akin to that of the Parasuramesvara, the earliest example of the Orissan temples, with which it has also several other points of contact. It has this kinship also with the twin temples at Gandharadi in the territory of Baudh State. Both the Muktesvara and the Parasuramesvara face west, but while the *vimana* of the Parasuramesvara is a *triratha* having, on account of its vertical projections on the *gandi* a vague semblance of a *pancaratha* that of the Muktesvara is a full fledged *pancaratha*. In architectural and structural features its *jagamohana*, rectangular but *pancaratha* in principle, approximates to that of the Lingaraja or of any other temple representing the latest evolution of the Orissan temples. Except for the rectangular plan of its *jagamohana*, the Muktesvara is the earliest example of what may be termed the usual Orissan temple type : a *vimana* with a curvilinear spire and a *jagamohana* with a stepped pyramidal roof. The rectangular *jagamohanas* of the Parasuramesvara and Gandharadi temples, on the other hand, are flat-roofed, with or without clerestory skylights between the two sloping tiers of terrace, a feature common to many of the early temples in Orissa, including the Vaital Deul which in many other respect is an alien on this soil.

The latticed windows on the northern and southern facades of the *jagamohana* of the Muktesvara are also repeated in the rectangular *jagamohana* of the Vaital Deul, but while the perforations in the Muktesvara are diamond shaped those in the Vaital Deul square.

The temple is enclosed by a low compound wall with petal shaped battlements carved in low relief on the topmost course of its stones and with a series of panelled niches on the outside, all ornamented with medallions enclosing flowers and with what look like the representations of the Buddhist *dharmachakra*. The compound wall is an attractive feature of the temple : instead of running straight and being rectangular it turns in and out making *triratha* projections on north and south, and *pancaratha* projections on east and west, even though the dimensions of the *pagas* so formed are not quite uniform. In front of the entrance to the compound, but free of the wall, stands a graceful *torana* carved with beautiful figures and intricate designs.

In structural dimensions the Muktesvara is one of the few Orissan temples, the proportions of which conform to the canons laid down in the traditional treatises of architecture. But unlike later temples its *vimana* has no figures of lions projecting from the *gandi*, neither has it the figures of griffins and *devalacharinis* supporting the *amalaka*. And the *bada* of its *vimana* is divided into three sections only instead of the usual five.

Emaciated ascetics with ribbed bodies engaged in the worship of the *linga* are seen on the Parasuramesvara too, but scenic representations of ascetics in various other acts writing, meditating, discoursing, being offered homage by their disciples and the like are introduced on the Muktesvara probably for the first time in the mediæval Orissan sculpture. Journey on pilgrimage is the theme of many a scene on this temple ; a couple walking alone or a whole group of people travelling with loads of baggage on bamboo poles are depicted in several friezes on the *vimana*. Among the other descriptive scenes of this temple is the stag hunting scene on the southern *raha-paga* showing rows of stags in the act of running away from the arrows of the bowman.

Between the dates of the *vimana* and the *jagamohana* the representative art of Orissa advanced by long strides. The latticed windows of the *jagamohana* are surrounded on the inside by three narrow bands of plant and floral decoration and by an outermost fourth frame containing the delightful scenes of monkeys playing all manners of pranks and frolics. These humorous scenes describe in stone the monkeys' idea of fun and life. Teasing a crocodile or riding him, swinging from one branch to another, picking lice from the hair of a companion lying idle and rushing to his aid if he is grabbed by a crab ; all these and many other incidents are carved beautifully on this frame, while the jambs of the *jagamohana* doorway contain some other bands of excellent workmanship. But quite the unique distinction of this temple consists in the fact that among the Orissan temples it has the only *jagamohana* the ceiling of which is carved with figures and designs.

The carvings on the Muktesvara are not as thick as those on other temples of a later period, but they have all the colour and variety that the later sculpture may boast of, while in the matter of skill and finish they may even surpass it. Female figures are shown here in many graceful but chaste poses : standing under a tree or with a parrot alongside on a post or busy with a musical instrument. The homely picture of a woman standing under an open doorway is many times repeated ; so is the heroic pose in the various recesses

of a lady riding a fabulous animal with an elephant kneeling in front of her. *Nagas* and *Naginis* in plentiful could be seen on the temple. Elephants, bears, stags and other animals, griffins and dwarfs, medallions, tassels and scrolls, all contribute to make it one of the most richly carved temples in Orissa. The *torana* at its entrance makes a fitting introduction to the small but wonderful structure inside. Figures of well posed females reclining on the sides of its arch are very attractive, but its special interest lies in the intricate but fascinating arabasque on the upper surface.

Measurements :

<i>Vimana</i> :	Area inside	-	-	7'-6" by 7'-2"
	Outside	-	-	15' sq.
	Height including plinth	-	-	34'-4"
<i>Jagamohana</i> :	Area inside	-	-	15'-3" by 12'-1"
	Outside	-	-	26'
	Height including plinth	-	-	20'-6½"

Stone : Fine grained sandstone, locally called *lal rajaraniya*, with a reddish tinge and small particles of mica.

Date : *Vimana* : Later part of 9th Century.



THE GAURI TEMPLE, BHUBANESVARA :

THE Gauri temple situated south of the Kedar temple within the Kedar-Gauri compound and facing east is yet another experiment in which certain unusual elephants have been superimposed on the indigenous architectural mode. In the Vaital Deul, the Dravidian origin of the gabled roof is clear and unmistakable, but in the Gauri temple the source of the shape of its spire, resembling an inverted bowl and dome-like, is untraced. In fact, the original shape of its roof is not known with certainty, for it lay in ruins for a long time until more than a century ago it was completely plastered over and thus its original features concealed. Parts of it were once again 'restored' and treated with plaster in the beginning of this century, with the result that we are less certain of its original features today than we were half a century ago. Fortunately however, the architectural texts of Orissa prescribe certain rules for the construction of a temple type, known as *gaurichara*, which is obviously a description of this temple in Bhubanesvara, as no other temple of this class is traceable anywhere else in Orissa today.

The *bada* of the *vimana* and part of its *gandi* exist still in their original state. Observation of the extant structure and the architectural principles of a *gaurichara* as laid down in the texts both combined, enable us, thus, to obtain a fairly accurate idea of its original shape and features.

The Gauri temple consists of a *vimana* and *jagamohana*. The original *jagamohana* built in

pida style, has completely disappeared and its place taken by the present structure built in this century. Needless to add that the newly constructed *jagamohana* is an atrocious building with white and black tile flooring inside it. The *vimana* rectangular in plan, is *pancaratha*, although its low plinth is built on a *triratha* plan. Its *bada* consist of three elements only instead of the usual five, and over the *bada* on its various *pagas* rise up miniature *sikharas* to be succeeded after a recess by another group of *sikharas* placed still higher above. There are thus two *sikharas* on its *konakapagas* and three on the *anardhapagas*. These miniature temples are surmounted by a bold and broad moulding all round the *vimana* carved with lotus petals, as laid down in the texts. Then come a recess with honeycombed decoration and another rectangular moulding, over which is built the dome shaped roof divided after the last repairs into two parts and built stepwise and ending in a finial with a *dhwaja*.

The *amalaka* and the usual components of a *kalasa* have no place in a *gaurichakra* temple. Even the carvings of the present Gauri temple have no representation of an *amalaka*. The *dikpatis* are placed in the niches of *anardhapagas* in a *gaurichakra* temple, instead of in *konakapagas* as in others. From the present temple, however, they have been long ago removed.

The Gauri temple, it is apparent, belongs to the small group of early temples in Bhubanesvara. It has many points of contact with the Muktesvara, inspite of coming under quite a different category. Like the Muktesvara and other early temples its *bada* is divided into three elements only instead of the usual five. It has also a low plinth. Figures of lions on its *rahapagas* are not found in other early temples while those on its roof, it may be added, have been placed at the time of last 'restoration'. The dwarfs struggling to lift up the heavy weight of a temple, the medallions enclosing human face, the sardula figures, the representation of females with a parrot seated on a post alongside or on the body and the *nagas* and *naginis* link it up with the sculpture of the Muktesvara not only in motifs but also to a large extent in the execution of them. The *kalasas* on top of its miniature *sikharas* are also akin to similar representation on the Muktesvara. Couples and female statuettes are few on this temple, but excellently carved, one of the most remarkably beautiful female figures standing on the southern side of the eastern *rahapagas* projection above the *jagamohana*. Architecturally, the Gauri temple may represent the failure of an experiment, but in its restrained sculpture and ornamentation it is in no way inferior to the best of the Bhubanesvara temples.

Measurements :

<i>Vimana</i> :	Area inside	-	-	13'-2" by 9'-4"
	Area outside	-	-	7'-9" by 5'-4"
<i>Jagamohana</i> :	Area inside	-	-	9'-9" square
	Area outside	-	-	13'-9" by 13'-6"

Stone : Varieties of the fine grained buff red sandstone mostly those that go under the local names of *haladia rajaraniya* and *dhalamisa rajaraniya* i.e. yellowish and whitish varieties *rajaraniya* respectively.

Date : Late 10th century.

THE YAMESVARA TEMPLE, BHUBANESVARA :

AMONG the many small but attractive temples situated close to the Lingaraja, the Yamesvara is one of the most important. Built on a low plinth, it is a *pancaratha* structure with a *vimana* and *jagamohana* and the remains of a *mandapa*, subsequently added, lying close in front of the *jagamohana*. Between the *jagamohana* and the *mandapa* in ruins stands a short cylindrical pillar surmounted by a bull under a canopy. To the west and north of the *vimana* adjoining plinth level platform, built obviously in much later times, in order to serve as porches, to the images once enshrined in the niches of the *rahapagas*. The images have now long been removed, and the chlorite figure of Ganesa in the niche on the southern *rahapaga* is probably a recent installation. On the northern and southern *rahapagas* of the *jagamohana* is a series of five balusters each, giving the semblance of balustered windows, but actually without any passage into the interior. The balusters are divided into upper and lower portions, the lower ones carved with shapely *naginis* and the upper ones with other figures of elegant females in fine and delicate drapery. The balusters on the north are surmounted by a scenic frieze showing possibly a prince with attendants at his back and visitors in front and a couple of elephants bringing up the rear, the leading elephant kneeling on ground in reverence and homage. The corresponding place on the south is occupied by a frieze of row of elephants vigorous and well proportioned.

The Yamesvara is no doubt a small structure, neither has it the distinction of being a rare example of any particular type. It represents the usual Orissan temple. But its carvings are exquisite and beautiful, not at all inferior to those of the other larger and more well known temples. Unfortunately, however, the agencies of destruction, human and elemental, have left little of its original sculpture and profuse ornamentation, for the stone used in it is not of sufficient resistance. But the torsos, heads and legs, all broken, and the mutilated designs are still eloquent of a high quality of skill and workmanship. There was even to begin with little scenic sculpture on this temple, and certainly none now remains complete. The holy man near the top of the *bada* on the north of the *jagamohana* with his admirers offering him respects, and a similar scene on the south still attract attention. Similar scenes on a smaller scale are also to be found on the lower parts of the *pagas*. The *nagini* figures on the *pabhaga* of the *jagamohana*, hardly any of them complete, are still "sweet" and charming. But the most fascinating and natural are the carvings of animals and birds : elephants, deers, geese and other animals or birds placed either within circles of scrolls or in horizontal rows on all sides of the *vimana* and *jagamohana*. They resemble many such designs on the Lingaraja, although they are smaller in size here. The honey combed perforations that fill up practically all the empty space on the *jagamohana* lend particular richness to decoration. One of the few decorative designs on this temple which is still comparatively un mutilated is to be seen on the jambs of the *jagamohana* doorway. Out of the three bands on the jamb frame work, the middle one contains, on either side of the doorway, human figures hanging on to the ascending creepers, while over the doorway the same band has a procession of flying *vidyadharas* with nymphs seated on their thighs. The doorway was flanked by two elaborately carved pillars, one on either side. But, alas, they have been too far mutilated to get their due from the visitor.

The temple is enclosed by a compound wall, on the inside of which, a little higher than

the floor level is a series of niches with projecting eaves, intended no doubt to accommodate the images of various deities.

Measurements :

Compound area	-	-	181'-9" by 101'
<i>Vimana</i> :	Area inside	-	11'-3" square
	Area outside	-	20'-3" square
	Height from top of the plinth to <i>amalaka</i>	-	51'
<i>Jagamohana</i> :	Area inside	-	16'-6" square
	Area outside	-	28'-6" square
Stone :	Soft, rather coarse grained minutely siliceous sandstone, mostly the variety known as <i>naraja bogada kanda</i> , now becoming yellowish owing to oxidization.		
Date :	11th century.		

THE RAJARANI TEMPLE, BHUBANESVARA :

IN point of grace, form and ornamentation, all three harmoniously blended to achieve a picturesque effect, the Rajarani stands prominent among the Bhubanesvara temples. Facing east, it consists of a *vimana* and a *jagamohana*, the former a *saptaratha* structure and the latter *pancaratha*. Grace it derives mainly from its proportions and the mouldings on its *pagas*, vertically ribbed. The *vimana* of the temple rises from a three-tiered plinth, richly decorated with mouldings in the Orissan style, but not too high a structure in itself to distract the attention of the visitor. The representations of miniature temples on its *pagas* help to break the monotony of the spiral curve and give it an attractive, pleasing and fluid form, making it look almost circular on plan with the miniature temples describing the circle. Medallions encased in scroll work, twigs, creepers, leaves and flowers are carved on all the faces of the *vimana* and make it one of the most ornamented structures in the whole of Orissa. An unusual motif is afforded by the foliage and floral design issuing from the mouths of geese or *makaras*. But alongside this profusely carved edifice stands the plainest *jagamohana* ever to be seen in Orissan temples. As is evident from the lines etched on its stones, the *jagamohana* was intended to be carved but could or was not finished for some reason or another. The omission however has turned to the advantage of the building ; it has added contrast, deliberate as if it were.

The story that this temple was a pleasure resort of an Orissan king and his beautiful consort, and constructed as such, has no foundation in fact. It derives apparently from a wrong meaning attached to its name, which has no connection with any 'king and queen' but originates from the fact that the temple is built of the particular variety of sand stone called *rajaraniya* by the Oriya stone worker. There is no evidence, however, that an image was

ever installed in its sanctuary, and the temple may probably have been intended to be consecrated to god Visnu.

The statuary sculpture of this temple is one of the strong features that first attract the attention of the visitor. The large number of statuettes on its *pagas* carved in high relief, almost in the round, are well proportioned with a repose and grace all their own. They treat of many moods and themes wearing fine drapery, a woman may be seen standing under a tree, or with monkeys and peacocks about her; a mother with her baby throwing her arms up to it or touching the head of her child is beautifully expressive of parental affection and tenderness. Other figures are equally natural and expressive.

Around the massive pillars on either side of the doorway into its *jagamohana* are entwined seven hooded *naga* and *nagini* serpent bodies. The balusters of its windows on the north and south are also carved with *nagini* bodies, as also the heavy pillars on either side of the window. Altogether there are numerous representations of *nagas* and *naginis* on this temple, some of them particularly delicate and rather "sweet". Another feature peculiar to the Rajarani consists in the three gabled projections above the *bada* of the *jagamohana* with figures of seated lions on top.

There is no other temple in Orissa which belongs quite to the same category as the Rajarani. On account of its elaborate plan, it has certain affinities with the Khajuraho type. The miniature representations of *sikharas* on its *pagas* create the form of the main temple as it were, and yet their own identity is not dissolved in the process.

The Rajarani was built in the 12th century, almost in the same age as the Jagannath temple at Puri. The Puri temple exhibits the degeneration of the Orissan temple architecture, and its static aspects, but the Rajarani, in spite of a sprinkling of obscene figures on it, points to the direction in which the Orissan art was yet to flower as it spread to other lands.

The craftsmen who built the Rajarani have given their best to it. But nature too has been ungrudging in her gift. Standing among paddy fields, and a vast expanse of granery, all alone by itself, the Rajarani has come to have a picturesqueness all its own.

Measurements :

<i>Vimana</i> :	Area inside	- -	10'-3" square
	Area outside	- -	29' by 31'
	Height upto shoulder		45'-4"
	Total height from plinth		55'

<i>Jagamohana</i> :	Area inside	- -	17'-10" square
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Stone : Different varieties of fine grained, buff red sandstone, locally called *rajaraniya*.

Date : Late 11th century.

THE LINGARAJA TEMPLE, BHUBANESVARA :

THE Lingaraja is important not only for its size, being the largest among the Bhubanesvara temples, but also because it is an important specimen of the Orissan temple in its final evolution. The Sun temple at Konarak and the Jagannath temple at Puri may to a certain extent share this latter honour with the Lingaraja. But the Sun temple, which otherwise surpasses all other Orissan edifices in detail of design and other decoration, is now, alas, in ruins, and the Jagannath temple, large though it is and also unrivalled in being the most frequented place of pilgrimage in lower India, exemplifies only those phases of the Orissan art which are associated with its degeneration and decline. It is an inferior copy of the Lingaraja, and a besmeared copy at that, on account of its ugly coat of plaster.

The Lingaraja is a *pancaratha* structure like the Konarak and Puri temples, and consists of a *vimana*, *jagamohana*, *natamandira* and *bhogamandapa*. It is enclosed by a high compound wall backed on the inside by a terrace at irregular intervals, which, it is said, may have been intended to be used in the likely event of an invasion by an iconoclast. The main entrance on the east, the *simhadvara*, is roofed by a *pida* structure of outstanding grace.

Tradition says that the temple was built by a certain king Yayati Kesari of Kesari dynasty. But who this Yayati Kesari was is not historically certain. The *vimana* of the temple, with its tall spire standing out prominently and gracefully for miles around this ancient city of temples, must have been built sometimes in the 10th century, and the *jagamohana* must have been added not long afterwards. A steep staircase inside the wall of the *vimana* is an important feature of the temple, although it has not been possible to ascertain how far the steps ascend. The other two main structures, the *natamandira* and the *bhogamandapa* were built in the 13th century, the latter, to be added first, was built under the patronage of Anangabhimha and the former under Narasimha I, the builder of the Konarak temple, both of the well known Ganga dynasty. The platforms on the three sides of the *vimana*, with their *bhadra* roofs and serving as porches to the images of the *parvadevatas* in the niches, as also the short pillar in front of the *bhogamandapa* surmounted by a *garuda* and a bull both placed side by side, and called *garudastambha*, are among the latest additions to the temple.

The original entrance into the temple lay from the east of the *jagamohana*, but at present a narrow doorway on the south admits the pilgrims into the inner sanctuary. The *jagamohana*, with series of carved balusters for windows on its north and south, is surmounted by graceful roof of sixteen *pidas*, divided into two tiers by a deep recess after the nine lower *pidas*. The walls of the *natamandira* are comparatively unornamented and therefore all the more effective by contrast. Its roof, resembling that of the *natamandira* in the Jagannatha temple, has a flat terrace battlemented with crested tiles. It has high doorways both on north and south. The *bhogamandapa* was open on all the sides to begin with, exhibiting in full view the beautifully carved pillars inside it. Now of course there are balustered windows on both the sides of its three doorways presenting a hideous appearance on account of the poor quality a later carving and the repairs executed during this century by the Public Works Department.

The compound of the temple is crowded with a large number of shrines, of different periods and of various shapes and sizes. The most important of these dedicated to the consort of Siva, is the Bhagavati temple on the northwest corner. It consists of the same four

appurtenances as the main temple. And although its date is unknown, the chastity, wealth and high standard of its ornamental carvings show that its different parts have been built more or less in the same order as those of the main temple ; that is, its *vimana* and *jagamohana* are possibly contemporary with those of the Lingaraja, while the *natamandira* and the *bhogamandapa* are subsequent additions.

Close by to the south of the Lingaraja lies a mound, which is said to represent the remains of king Lalatendu Kesari's palace. No king of this name is traceable in the known history of Orissa, but the tradition associates him with a number of antiquities, and may be we shall unearth the mystery of this name some day.

The sculpture of the Lingaraja is not in any way inferior to that of Konarak. It is sufficiently decorative, and yet chaster and simpler. The chlorite figures, especially those of the *parsvadevatas* around the *vimana*, with their delicately flowing folds of drapery, are few but excellently executed. So are also the floral devices, intricate traceries and scroll work. Large statuettes, flying nymphs, *nagas* and *naginis*, groups of musicians playing on various instruments and the attractive animal figures in the niches for *dikpatis* are all full of life. Remarkable for detail are the scenes from the two Hindu Epics carved on the frontal projection of the *jagamohana* and on its *pidas*. Indeed one might say that architecturally and sculpturally, the Lingaraja is the most finished of all Orissan temples.

Measurements :

Compound area	-	-	520' by 465'
<i>Vimana</i> :	Area inside	-	22' square
	Area outside	-	52' square
	Height	-	144'
<i>Jagamohana</i> :	Area inside	-	35' by 30'
	Area outside	-	55' by 50'
	Height	-	90'
<i>Natamandira</i> :	Area inside	-	38' square
	Area outside	-	50' square
<i>Bhogamandapa</i> :	Area inside	-	42'
	Area outside	-	56'-2½" square
Stone :	Different varieties of sandstone, chiefly the reddish white <i>rangadalima</i> in the main temple and the hard but fine grained <i>naraja bogada</i> in other parts.		
Date :	<i>Vimana</i> and <i>jagamohana</i> : 10th century. <i>Natamandira</i> and <i>bhogamandapa</i> : 13th century.		

THE SUN TEMPLE, KONARAK :

THE handsome Samba, Lord Krishna's son by Jambavati, must have been a mischievous young man indeed : he played some particularly teasing pranks on the divine sage Naradā, who, trouble-maker that he even ordinarily is reputed to be, had to decide on an ingenious

way of avenging himself. He lured Samba to the place where the sixteen hundred wives of Krishna were bathing, and what could have been more entertaining for them than to turn their attention to a handsome companion like Samba and to play about with him. Narada meanwhile quietly slipped away and brought Krishna to the scene. Krishna looked at the spectacle and was enraged beyond words at his son's apparent misbehaviour. Out came a curse from his lips : Samba was to become a leper and lose all his personal charms. Samba pleaded and established his innocence, but it was too late to withdraw the curse. All Krishna could now do was to advise Samba to repair to the Maitreya forest, settle himself down there to a twelve year long penance and try to propitiate the Sun God who alone could cure him of the foul disease. To the Maitreya forest therefore Samba went and embarked upon the long penance. At the close of 12 years the Sun God was pleased. He asked Samba to recite the 21 names by which the god was known. This Samba did. And while he was bathing in the river Chandrabhaga the next morning, he discovered in the waters a beautiful image of the Sun God. He took it home, had a temple built and installed the image of the deity inside it. And lo and behold, Samba's leprosy disappeared and he became as beautiful as ever.

This is the legend regarding the Konarak temple as related in slightly differing versions in the Puranas and other allied literature. There exists no forest about the present temple as described in the legend and the so-called river Chandrabhaga, a distributory of the Prachi, is now dried up. But the Temple of Sun is there, situated in the "region belonging to Sun God", one of the four holy regions (*ksetras*) of Orissa. It is a deserted site now, and no longer does the temple receive the abundant service that it once received. Yet at least once a year, on the occasion of the *maghamela* in January—February, the inhabitants of Orissa repair in large numbers to their forsaken god and pay him bountiful homage.

Konarak, *Konarak* in Sanskrit, means "sun in the corner". Was it so called because this site lies in the north east corner of the *Chakra tirtha* at Puri, another of the holy regions of Orissa, or was it that Siva, the popular god of Orissa residing in Bhubanesvara, takes the form of Sun in the south east corner or was it for a different reason altogether ? We do not know. The temple is however built in a deserted corner of the world, away from the main centres of habitation. The ancient books reveal that the river Prachi had towns and temples on its banks in days of old, and it may be that this region was after all not so desolate and deserted as it at present appears. There may be a town under the very sands of Konarak, for a good portion of the temple itself has only recently been brought to view. Even in Abul Fazl's time the plinth must have lain embedded in the sand ; he would not have otherwise failed to mention the beautiful wheels and horses that have made this temple so famous. Visiting the site about a century ago, James Fergusson certainly saw a higher *vimana* than that exists today, but even he was unaware of the beautiful Konarak wheels with their rich carvings, and it is not certain whether he even knew of the existence of the *bhogamandapa* which remained sealed under the sands for a long time until it was exposed to view at the beginning of the present century.

The temple was built about 1278 A.D. by Narasimha I, the second great king of the illustrious Ganga dynasty, Anantavarman Chodaganga, the builder of the Jagannath temple at Puri being the first. Twelve years' huge revenue of the entire province was expended in raising this mighty edifice. And although the Black Pagoda, as it was named by mariners to distinguish it from the white Pagoda at Puri, is in ruins today, its original plan is clearly visible.

Conforming to the traditional style of the Orissan Architecture, it consists of a *vimana* and *jagamohana*, both *pancaratha* structures built on a high two-tiered plinth. Detached from the main temple are seen the remains of a *mandapa*, built also on a plinth divided into three horizontal sections. This structure has sometimes been called a *natamandira*, but its situation is that of a *bhogamandapa*, and there may be little doubt that a *natamandira* was intended to be added between the *jagamohana* and the *bhogamandapa*. For even the Lingaraja temple at Bhubanesvara affords an instance of the rather unexpected precedence of the *bhogamandapa* over the *natamandira*. The entire temple, including a subsidiary temple dedicated to Maya-devi or Ramachandi and the temple kitchen, were enclosed by a wide and high compound wall, with an entrance on the east.

The *jagamohana* could originally be entered from any of the three doorways on east, north and south. The latter two were blocked subsequently, while even the third door is now closed, the interior of the *jagamohana* having been filled up with sand to save it from further collapse. The main doorway, on the east, was spanned by a heavy *navagraha* architrave supported on two iron beams. Attempts were made in the last century to remove it to the Indian Museum, Calcutta, and in order to reduce its weight it was cut into two. Even so, apparently the scheme proved too costly and unworkable. The two pieces were transported a little distance and then abandoned to the ravages of time and strong winds. On the west the doorway of the *jagamohana* led into the *vimana*, in the centre of which was placed a chlorite *simhasana*, its base containing friezes of most exquisitely carved rows of elephants. The roof of the *jagamohana* is in *pida* style, its string cornices separated into three tiers by means of recesses, and the faces of the string cornices, in the two lower tiers, containing friezes of elephants, horses and other animals and scenes. Near about the fallen structure lie pieces of heavy iron beams, which were used in roofing the *jagamohana* between different tiers, possibly also in the roofing and the tiers of the *vimana*. The process of forging these beams remains still a mystery.

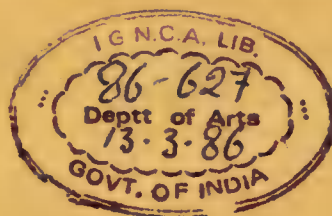
How long this temple stood in the fulness of its splendour and glory we do not know. There has been considerable speculation as to the causes of its fall. Legends say that a loadstone on top of the *vimana* would always attract the coastal vessels, whereupon the sailors of a certain ship climbed it up and removed the loadstone for good. There may not be much truth in this legend. Yet, it seems, insufficiency of weight on top of the spire was probably the main cause of its fall. It may be that sufficient weight was never placed on top, or that, somehow or other, it got dislodged and the whole edifice crumbled down in course of time. Tradition ascribes the removal of weight to the iconoclast Kala-Pahar, but that is rather doubtful.

In spite of its being in ruins the temple of Konarak is unquestionably the best specimen of the temple art and architecture of Orissa. It was conceived as a celestial chariot of the Sun-God : the 24 wheels of this chariot carved on the northern and southern sides of the *vimana* with their rich and delicate decorations on the spokes, and the seven horses, four on the north and three on the south of the flight of steps in front of the *jagamohana*, have evoked the wonder of the world. Its huge proportions and profuse and elaborate decorative carvings and designs are unmatched in other temples of India. Sandstone and chlorite has each been used here in its proper context, each to its advantage. Its sculpture is most varied. Life size human figures in its numerous niches and panels, albeit some of them obscene, display the moods and emotions most convincingly. It portrays scenes from life as it were.

A teacher holding a book and discoursing to his disciples, an archer exhibiting his skill and prowess by shooting an arrow on a fully stretched bow, in the scenes from the Ramayana girls standing pleasantly, possibly dancing and a trio of monkeys looking on enwrapped in admiration, musicians playing on their various instruments in full excitement—all these and many others easily carry the onlooker off with them. Its gods and goddesses in their manifold postures, its *nagini* figures with their entwined serpent bodies, its elephants, horses and lions, all hold us spell-bound in admiration. Its traceries, scroll work, floral and other designs, rich in the minutest details afford a proper play of light and shade and have apparently been conceived with a full sense of contrast. It is, as James Fergusson said “for its size the most richly ornamental building externally at least in the whole world”. And yet detail and decoration have not been allowed to interfere with the form in this beautiful building. All through the ages it has received befitting praise from critics and in W. W. Hunter’s words, has “wrung an unwilling tribute even from the Mohemmadans”. “Even those whose judgment is critical and who are difficult to please stand astonished at its sight”, wrote Abul Fazl, the author of the Ain-i-Akbari. Abul Fazl, to our mind, was one of them.

Measurements :

Compound area	-	-	857' by 540'
<i>Vimana</i> :	Area inside	-	32'-10" square
	Height upto shoulder		170'
	Total height	-	225'
<i>Jagamohana</i> :	Area inside	-	94' square
	Area outside	-	60' square
	Height	-	128'
<i>Bhogamandapa</i> :	Area inside	-	36'-5½" by 36'-4½"
	Area outside	-	52' square
Stone :	(i) Soft, whitish sandstone, mostly the variety known as <i>phula khadiya</i> , a sub class of <i>khadiya kanda</i> .		
	(ii) Chlorite, called <i>mugni</i> locally.		
Date :	13th century.		





General view of Vaital Deul : Bhubanesvara.



Plate 1 : NATARAJA IMAGE OF SHIVA : Parasuramesvara Temple, Bhubanesvara : Early 8th Century A.D.



Plate 2: MAHISASURA-MARDINI : Vaital Deul, Bhubanesvara : 8th Century A.D.



Plate 3: A DEVI (?): Vaital Deul, Bhubanesvara : 8th Century A.D.



Plate 4 : A PAIR OF LOVERS : Vaital Deul, Bhubanesvara : 8th Century A.D.



Plate 5 : A SARDULA WITH RIDER : Muktesvara Temple, Bhubanesvara : 9th Century A.D.



Plate 6: SALABHANJIKA : Muktesvara Temple, Bhubanesvara :
9th Century A.D.



Plate 7 : MANUSYA-KAUTUK : Muktesvara Temple, Bhubanesvara :
9th Century A.D.



Plate 8 : A General View of Lingaraja Group of Temples : Bhubanesvara : Showing Kalinga Architecture.



Plate 9: TORSO OF YAKSINI : Lingaraja Temple, Bhubanesvara : 10th - 13th Century A.D.



Plate 10 : MITHUNA (*Amatory Couple*) :
Lingaraja Temple, Bhubanesvara :
10th-13th Century A.D.



Plate 11 : MITHUNA (*Amatory Couple*) : Lingaraja Temple, Bhubanesvara : 10th-13th Century A.D



Plate 12: NAYIKA (*Yaksini*): Lingaraja Temple, Bhubanesvara : 10th-13th Century A.D.



Plate 13 : BHAIRAVA : Lingaraja Temple, Bhubanesvara :
10th - 13th Century A.D.



Plate 14 : NISA PARVATI : Lingaraja Temple, Bhubanesvara : 10th-13th Century A.D.



Plate 15: SALABHANJIKĀ : Lingaraja Temple, Bhubanesvara :
10th - 13th Century A.D.



Plate 16 : A General view of Raja Rani Temple : Bhubanesvara.



Plate 17 : NAYIKA : Raja Rani Temple, Bhubanesvara : 11th Century A.D.



Plate 18: NAYIAK (*With Mirror*) : Raja Rani Temple, Bhubanesvara : Late 11th Century A.D.



Plate 19 : THE TEACHER : Raja Rani Temple, Bhubanesvara
Late 11th Century A.D.



Plate 20 : NAYIKA (*Apsara*) : Raja Rani Temple, Bhubanesvara : Late 11th Century A.D.



Plate 21 : A general view of Sun Temple : Konarak.



Plate 22 : WOMAN DRUMMER : Sun Temple, Konarak : 1238-64 A.D.



Plate 23 : A CELESTIAL MUSICIAN : Sun Temple, Konarak : 1238-64 A.D.



Plate 24 : WOMAN DRUMMER : Sun Temple, Konarak : 1238-64 A.D.



Plate 25 : TORSO OF A DRUMMER : Sun Temple, Konarak : 1238-64 A.D.





Plate 26: CYMBAL PLAYER : Sun Temple, Konarak : 1238-64 A.D.



Plate 27 : SUN GOD : Sun Temple, Konarak : 1238-64 A.D.



Plate 28 : A DEVI (?) WITH HER ATTENDANTS
Sun Temple, Konarak : 1238-64 A.D.



Plate 29: HORSE LED BY ITS RETAINER (*War Scene*): Sun Temple, Konarak: 1238-64 A.D.



Plate 30: WAR ELEPHANT (*War Scene*): Sun Temple, Konarak : 1238-64 A.D.

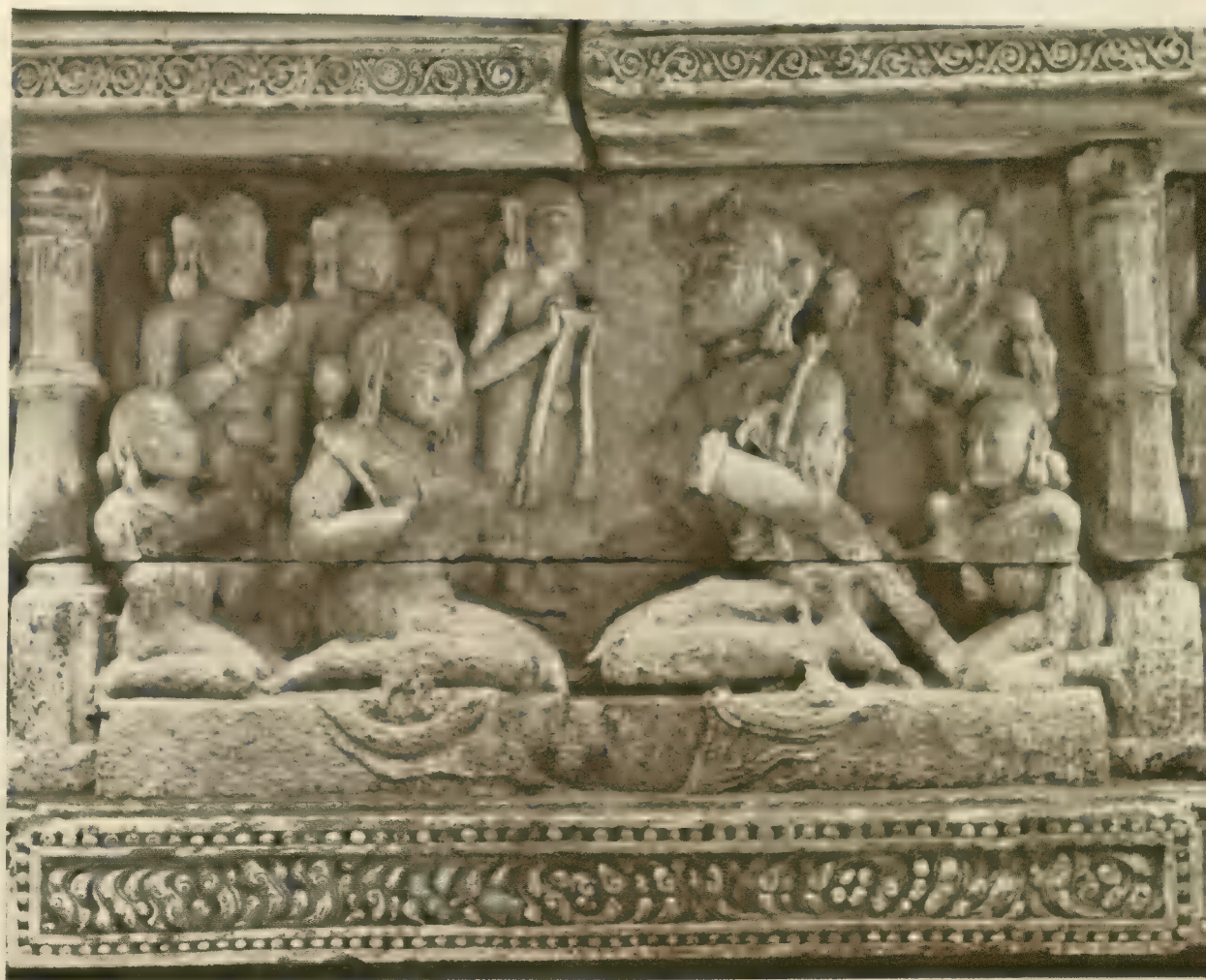


Plate 31 : RECEPTION OF A VICTORIOUS WARRIOR : Sun Temple, Konarak : 1238-64 A.D.



Plate 32 : ANIMAL MOTIF : Sun Temple, Konarak : 1238-64 A.D.

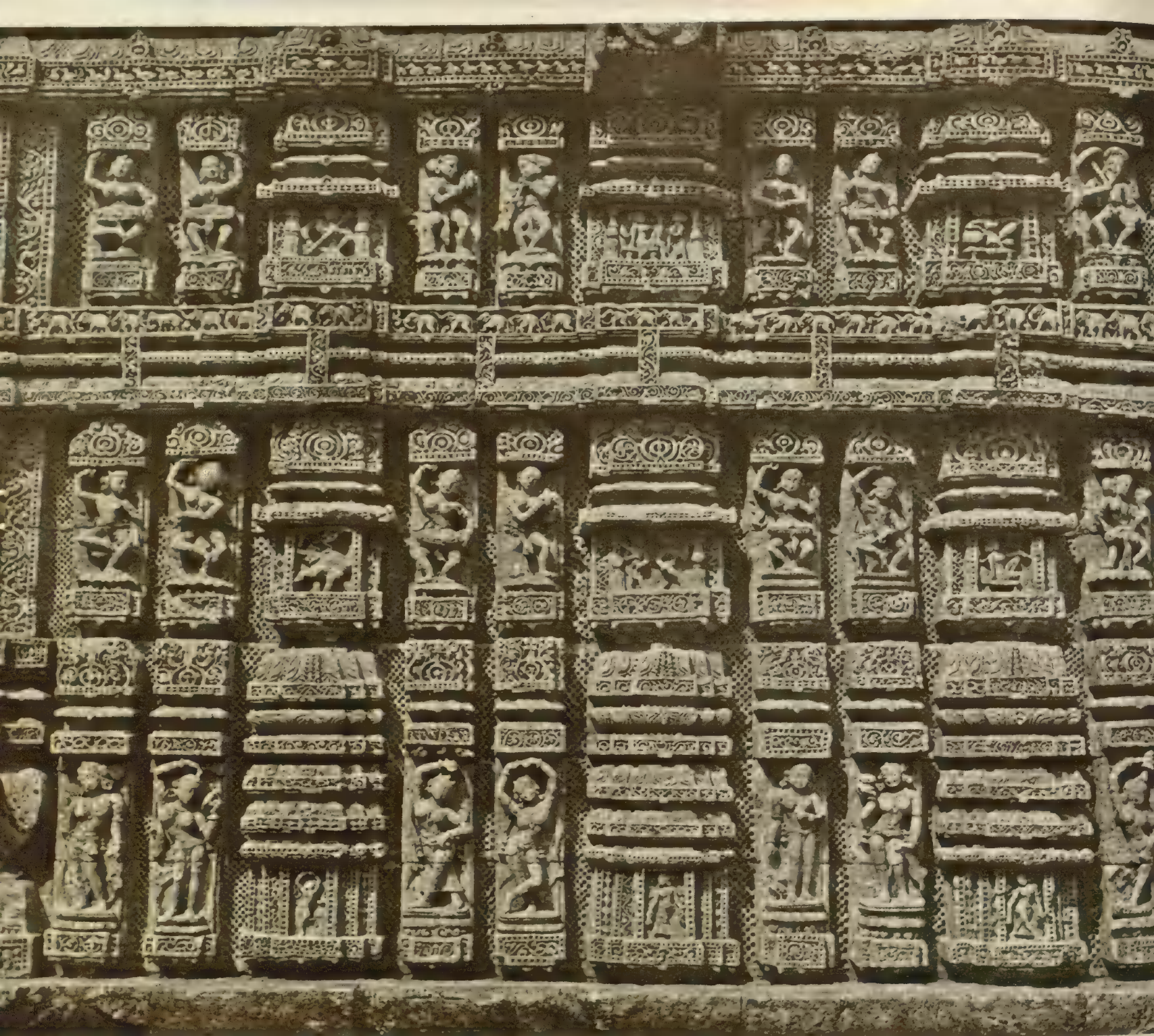


Plate 33 : General view of Nata Mandira, Showing different types of bracket figures : Sun Temple, Konarak : 1238-64 A.D.

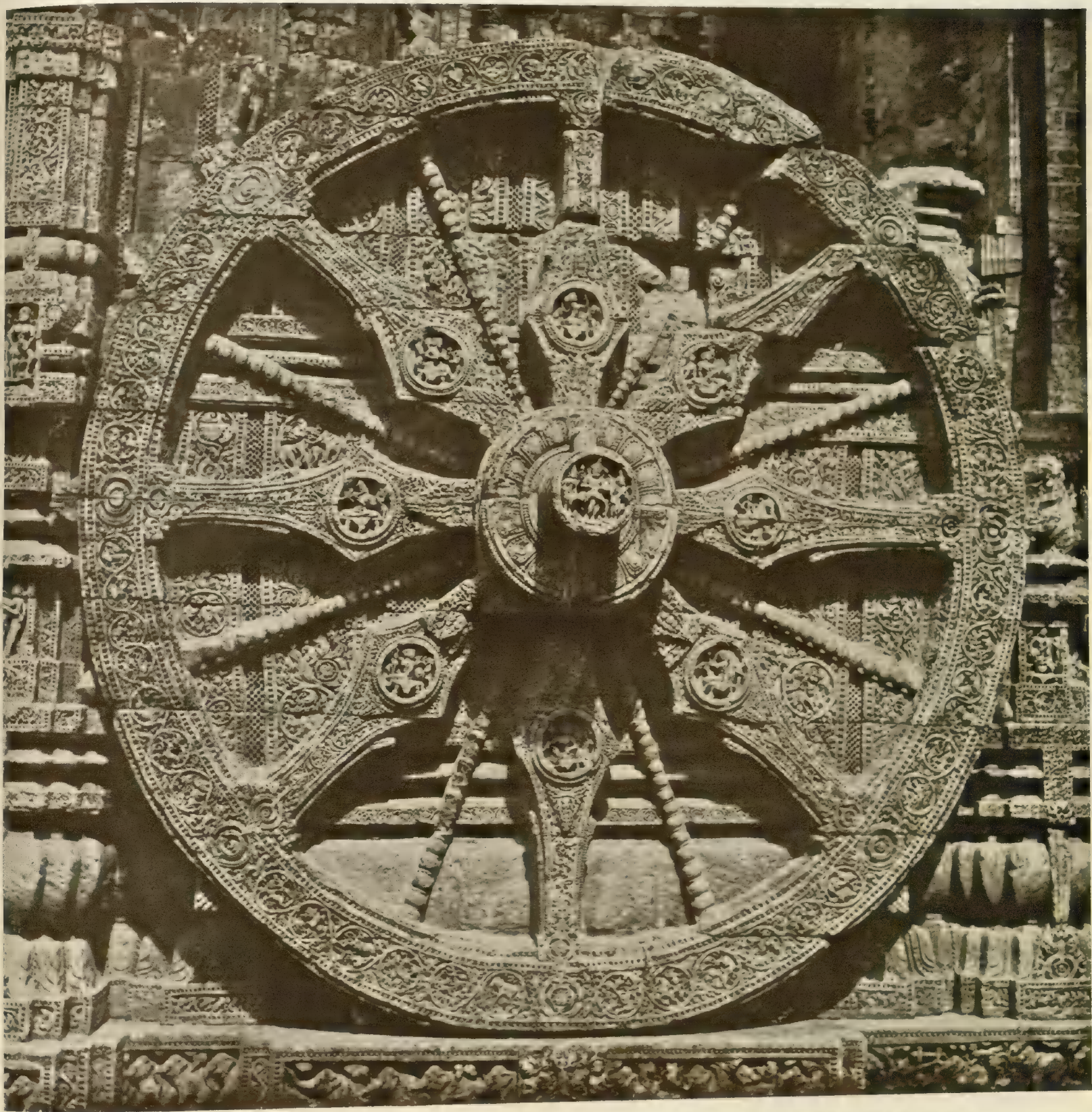


Plate 34 : A general view of a wheel on the plinth of the *Vimana* : Sun Temple, Konarak : 1238-64 A.D.



Plate 35 : A SECTION OF A WHEEL (*Showing beautiful Mithuna figures in the round*) : Sun Temple, Konarak : 1238-64 A.D.



Plate 36: MITHUNA (*Amatory Couple*): Sun Temple, Konarak: 1238-64 A.D.



Plate 37: MITHUNA (*Amatory Couple*): Sun Temple, Konarak: 1238-64 A.D.

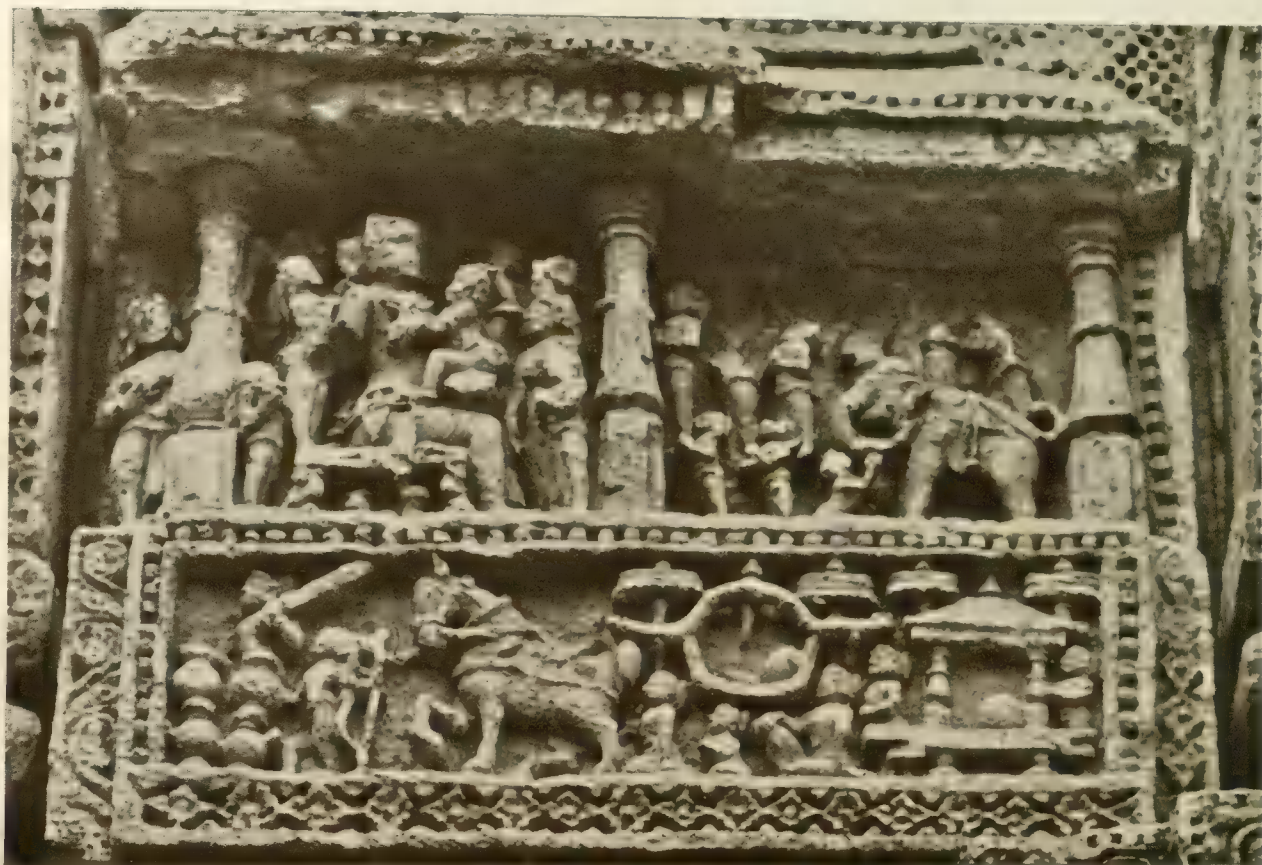


Plate 38 : FAREWELL OF A KING : Sun Temple, Konarak : 1238-64 A.D.

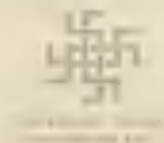




Plate 39 : FAREWELL OF A SOLDIER : Sun Temple,
Konarak : 1238-64 A.D.



Plate 40 : BHAIRAVA : Sun Temple, Konarak : 1238-64 A.D.



Plate 41: A FLUTE PLAYER : Sun Temple, Konarak : 1238-64 A.D.

Description of Plates

Plate 1 : NATARAJA IMAGE OF SHIVA : Parasuramesvara Temple, Bhubanesvara : This relief figure of Dancing Shiva—with eight arms, is carved in a niche—on the facade of the temple, one of the group of early temples at Bhubanesvara. This form of Shiva—is one of the sixteen sportive-portraits (*lila-murti*) of the god—as distinguished from the symbolic form (*linga-murti*)—described—in the Saiva Puranas—and specifically enumerated with iconographic details—in the *Kasyapiya Silpasastra*. The practice of depicting this form of the god on the facade of a Shiva temple—is first met with—in the early Gupta temple at Bhumar. It should be noticed—that the iconography of this form—is still in a fluid state—and has not yet achieved the definite convention of the large relief of this God—at the entrance of Cave I at Badami. Another archaic feature of this representation—is the absence of the differentiation of the upper arms and shoulders—the lower arms being depicted in the manner of the spokes of a wheel.

Plate 2 : MAHISASURA-MARDINI : Vaital Deul, Bhubanesvara : This presentation of a ten-handed figure of Mahisasura-mardini the Vanquisher of the Buffalo-demon—is one of the covering deties (*avarana devatas*) encircling the facades of the Vaital Deul. It is a remarkably dramatic presentation of the goddess—rather than a static picture, the goddess—holds the head of the demon—with one hand and hits it with her trident held in another hand.

Plate 3 : A DEVI (?) : Vaital Deul, Bhubanesvara : Another *avarana devata* on the facade of the same temple—a standing figure of four-handed Parvati holding the *aksa-mala*, trisula, *patra*, and another *ayudha* not visible. At the upper corners—are two flying angels with offerings of flower garlands, one broken away. The smaller figures at the lower corners—are probably Jaya and Vijaya, the attendants of the goddess.

Plate 4 : A PAIR OF LOVERS : Vaital Deul, Bhubanesvara : This pair of *mithunas*, embracing each other, stand in a dignified pose—and are happily distinguished—in their restrained posture—from the usually 'indecent' postures of most of the *mithunas* on the temple of Konarak. A text of the Agnipurana—makes it obligatory on Indian temple-builders—to depict—a *mithuna* on some part of the temple—as an auspicious decoration.

Plate 5 : A SARDULA WITH RIDER : Muktesvara Temple, Bhubanesvara : This is one of the earliest representation of a heraldic lion (*sardula*) invented by the fertile head of the Orissan Sculptor. The pose of the rampant beast is restrained by the woman rider—by the reins held in her left hand—as the beast jumps to trampel on the crouching elephant. The history and significance of this motif is fully dealt with in an article 'Lion and Elephant Motif in Orissan Art', Orissa Historical Research Journal, Vol. IV, No. 1 & 2, June—September, 1955.

Plate 6 : SALABHANJIKI : Muktesvara Temple, Bhubanesvara : A remarkable and original presentation of a Tree-nymph, a Vriksaka—breaking the branch of a Sala tree conceived in an unconventional pose—clearly to be distinguished from the Yaksini—Sala-bhanjikas on the gates of Sanchi. The identity of the object held by the right hand—is not

clear. The significance of the dwarfish figure at the left hand corner cannot be explained. Both this figure and the head of the nymph—are damaged.

Plate 7 : MANUSYA-KAUTUK : Muktesvara Temple, Bhubanesvara : This is another skilful invention of a clever device—in which two heads—help to weave out four different figures—with common bodies—so posed and arranged—that four separate entities can be clearly distinguished in the design—which is appropriately designated in the Orissan *Silpa-sastras*—as the 'Fun of the Human Beings' (Manusya-Kautuk). The analogy of the device is met with in the curious motif—of 'Four Deers with one head' which occurs in Indian and Mycaenian Art.

Plate 8 : A General View of Lingaraja Group of Temples : Bhubanesvara : In this view—we realize the sedate grandeur of the Lingaraja temple, as it rears its rectilinear form—above the heads of a series of clustering shrines—of much lesser heights.

Plate 9 : TORSO OF YAKSINI : Lingaraja Temple, Bhubanesvara : This is the torso—of one of the most beautiful figures of Yaksini from one of the niches of the Lingaraja temple. Posed in a graceful flexion—the damsel stands with a bewitching smile—with her right hand attached to the hip, and the upraised right-hand carrying,—perhaps, a lampstand (?) The drooping branches of a tree, indicated near the head, suggests that she is a Tree-nymph (*priksaka*). Her jewels, armlets, necklaces, and jewelled belt (*nivi-vandha*) are very delicately chiselled—setting off the fine complexion of the youthful torso.

Plate 10 : MITHUNA (*Amatory Couple*) : Lingaraja Temple, Bhubanesvara : A fine and dignified presentation of a couple—standing with their arms inter-twined—posed in a beautiful posture—not too near yet not far off. The horizontal panel at the top—depicts a gracefully seated male figure—talking to a woman standing in front.

Plate 11 : MITHUNA (*Amatory Couple*) : Lingaraja Temple, Bhubanesvara : A very impressive and beautifully posed couple intently looking at each other—and embracing each other. The right hand of the male is stretched to unloosen the strings of the belt (*nivi-vandha*) of the woman, whose right arm—crosses across the shoulder of her beloved.

Plate 12 : NAYIKA (*Yaksini*) : Lingaraja Temple, Bhubanesvara : A beautifully posed *nayika*—gracefully tying up her *sari* in an enchanting posture. She is apparently—a *rati-tripta nayika*, whose love-longings have been satisfied by a happy union.

Plate 13 : BHAIRAVA : Lingaraja Temple, Bhubanesvara : This is a remarkable presentation of a five-headed Bhairava—with 12 arms. The figure is conceived and posed—in an intensely dramatic gesture—which visualized the terrifying aspect of the divinity—interpreted—in a pattern of beauty—in which the figure loses all its sense of terror. This is achieved by the skilful play of lights and shadows—on the different parts of the limbs—and arranged at different planes of depth. The height of the figure is emphasized by the introduction of dwarfish figures of *ganas*—flourishing their daggers and cups of human blood. The smiling face of crouching figure below—heightens the sense of the inevitable fate—of all beings doomed to destruction.

Plate 14 : NISA PARVATI : Lingaraja Temple, Bhubanesvara : This torso of the

colossal figure of Parvati—one of the 'Covering gods' of the Lingaraja temple—illustrates—the highly developed—stage of Orissan Sculpture—in the height of its classical pinnacle. The elaborately designed coronet with its tying ribbons, rhythmically disposed and the other items, jewellery—the ear-rings—the series of breast-pieces (*upagrivas*)—necklaces and garlands and armlets—are all elaborately designed and minutely executed—emphasize—the smooth beauty of exquisitely modelled anatomy of the figure.

Plate 15 : SALABHANJIKĀ : Lingaraja Temple, Bhubanesvara : This is another—Tree-nymph, standing under a tree, of the *alasa-nayika* type, suggested by her two upraised hands held over the head. Her drapery—sticks to her body—with perpendicular lines of folds which emphasize—the shape of her beautifully posed legs. She stands in a captivating posture—beautifully framed—by a system of perpendicular tracteries—each band being of a different pattern.

Plate 16 : A general view of Raja Rani Temple, Bhubanesvara : A side view of the Raja-Rani temple, Bhubanesvara one of the justly famous shrines—praised—for the beautiful series of decorative images of gods and angels—carved on the facades. The series of smaller towers—repeated on the body of the temple—is a new device—which anticipates a device frequently followed in the later group of temples at Khajuraho. As compared with the stately and finely proportioned shape of the main tower—the somewhat clumsy and dwarfish shape of the *jagamohana*,—in front,—a later addition,—does not gracefully fit into the composition—to build a happy unity. The name of the Shrine—is derived from the material used—which is fine-grained yellowish sandstone—locally known as *raja-rania*.

Plate 17 : NAYIKA : Raja Rani Temple, Bhubanesvara : This is a beautifully posed figure of a damsel—adjusting her hair—as she carefully scrutinizes her head—in the reflection in the mirror held in her left hand. The dwarfish figure introduced at the left lower corner—is an established artistic convention—the significance of which has never been explained or understood. The beaded frame effectively sets off the ice standing figure.

Plate 18 : NAYIKA (*With Mirror*) : Raja Rani Temple, Bhubanesvara : Torso of a damsel, gracefully holding up the mirror with her left hand—yet not now caring to look at her reflection in the 'looking-glass'. The complaisant and reflective expression of the face is very remarkable.

Plate 19 : THE TEACHER : Raja Rani Temple, Bhubanesvara : This is a realistic rendering of a Teacher surrounded by a group of Disciples—all standing and carrying some books or leafs of *pothis*—The teacher sits gracefully poised on his seat, as he explains the meaning of the text—the subject of the study. The solemnity of the upper group—is somewhat discounted by the somewhat frivolous occupation of a seated pair depicted in the lower part—surrounded by young boys,—not certainly occupied in any manner of study—the raised hands seemed to suggest an occupation with threads and needles.

Plate 20 : NAYIKA (*Apsara*) : Raja Rani Temple, Bhubanesvara : This is a torso of a beautifully posed figure of an *Apsara* (a Tree-nymph)—with a lovely face—beaming with a divine smile. The bare bosoms—are emphasized by the elaborate pattern of the jewelled band (*ratna-kodara-vandha*) and the graceful gesture of the left hand—descending to the pearl-strings on the thigh (*uru-mala*).

Plate 21 : A general view of Sun Temple : Konarak : This is one of the facades of the famous Sun temple—depicting the tower of the *jagamohana*—standing amongst the ruins—in solitary grandeur—giving a wrong impression that this is the main shrine—which it is not. This is only the ‘face’ of the sanctum (*mukha-mandapa*)—which has now disappeared—and which raised its head—far above the square tower which now survives. The whole ensemble was conceived as a gigantic celestial car supported on 24 wheels of which some are visible in this view.

Plate 22 : WOMAN DRUMMER : Plate 23 : A CELESTIAL MUSICIAN : Plate 24 : WOMAN DRUMMER : Plate 25 : TORSO OF A DRUMMER : Plate 26 : CYMBAL PLAYER : Sun Temple, Konarak : On these plates are depicted—a series of celestial musicians two drummers (22, 24) and two cymbal-players (23, 26). The other one (25) is the torso of a drummer, the drum not being shown. These series of Musicians in colossal sizes are introduced—to fill up the recess between the tiers of the *jagamohana*—and can be justified by the recommendation of a pauranik text—that certain gods (Vishnu, Sun, etc.) are pleased by musical offerings (*gita-vaditra-nrityadyai stasayasvacutyam nripa*).

Plate 27 : SUN GOD : Sun Temple, Konarak : This is one of the large stelas—depicting the Sun-God placed in some of the niches of the Konarak temple. Placed inside a treafoiled arch—and accompanied by all the attendant dieties—it is, in all respects, a full-fledged icon for worshippers—a challenge in comparison with—similar standing images of the god—depicted in Pala and Sena Sculptures.

Plate 28 : A DEVI (?) WITH HER ATTENDANTS : Sun Temple, Konarak : In this panel—framed by a well known patten of foliated scrolls—is depicted—some un-identified Woman-saint or Teacher—surrounded by a crowd of disciples. The sanctity of the personage is suggested by the canopy held and suspended over the head—above which we get a glimpse of a group of celestials who have descended to render homage to the saint.

Plate 29 : HORSE LED BY ITS RETAINER (*War Scene*) : Sun Temple, Konarak : This is the well-known ‘Led Horse’ of Konarak—on which all European critics have lavished their eulogy—in a chorus of praise. According to Havell—“not even the Homeric grandeur of the Elgin Marbles surpasses the magnificent movement and modelling of this Indian Achilles”.

Plate 30 : WAR ELEPHANT (*War Scene*) : Sun Temple, Konarak : The front view of this War elephant from the same temple has equally extorted the praise of European critics. The pose of the angry beast—as it easily picks up a fighting soldier—is rendered with an imposing dramatic gesture—and a relentless realism—which is truly wonderful.

Plate 31 : RECEPTION OF A VICTORIOUS WARRIOR : Sun Temple, Konarak : This is a picture of a General taking commands from his King—on the eve of a departure on a military expedition. It is a presentation of a familiar theme rendered with simple dignity—but effective story-telling—easy to understand.

Plate 32 : ANIMAL MOTIF : Sun Temple, Konarak : Here we have a row of moving elephants, occupied in the less fatal sport of uprooting some trees—in a playful mood—no less lively and mobile.

Plate 33 : General view of Nata Mandira : Sun Temple, Konarak : This is a view of one of the facades of the base of the *natya-mandir* at Konarak. That the structure is a Dancing Hall—is significantly narrated—through the series of Dancers and Musicians—depicted—all over the facades—on small *rathas*, suggested by a decorated base—and a decorated head piece.

Plate 34 : A general view of a wheel on the plinth of the *vimana* : Sun Temple, Konarak : Here we have one of the twenty-four large wheels—which justify the description of the temple as a *Ratha* or Chariot of the Sun-god—resting on wheels and drawn by the seven horses of the sun, symbolizing the seven rays of the planet. The diameter of the wheels is 9'-8". The width of the rim is eight inches. The axle, which projects eleven inches, is one foot and ten inches in diameter. Each wheel has a set of eight thick spokes, the length being three feet and three inches. One of the Chola temples in the south has been actually designed as a Chariot on wheel. But the Pallava temples, consisting of seven Pagodas, though popularly called "Rathas" are not actually shaped as Chariot. Anyhow—the wheels of Konarak are very richly carved with intricate decorations, with human, animal and plant motives.

Plate 35 : A SECTION OF A WHEEL : Sun Temple, Konarak : Here we have a detailed view of one the spokes, which shows how intricate and ingenious are the decorations—each inch of space being carved with minute designs of great beauty. At the centre of each spoke—is a circular space—inside which—are human figures in various pose. This one is filled with an amorous couple, in an erotic pose, seated on a bed.

Plate 36 : MITHUNA (*Amatory Couple*) : Sun Temple, Konarak : The mithunas depicted on the facades of the Sun-temple—have offered admirable opportunities to the master-sculptors of Orissa—to present the gestures of loving couples—in a variety of passionate gestures—revealing astonishing powers of invention. This one is an undoubted masterpiece of great tenderness and realism. The caressing fingers of the hand of the man speak—with a sensitive gesture. Equally expressive are the fingers of the woman—which rest on the shoulders of the man. The text of Kalidasa offers brilliant descriptions of kissing couples—which could be quoted as a commentaries on this little description of a love-scene.

Plate 37 : MITHUNA (*Amatory couple*) : Sun Temple, Konarak : Here we have a graphic delineation of another loving couple—in an intimate and passionate embrace. One of the hands of the man encircle the woman's waist, with the fingers peeping in front—the right hand travels across her chest in a significant gesture. One of the arms of the woman encircle the neck of the man—and is seen resting on his shoulder—while her left hand, eagerly touches her cheek—in a pose of wonderful tenderness.

Plate 38 : FAREWELL OF A KING : Sun Temple, Konarak : In this relief—is depicted, with much narrative details—a domestic scene in a King's palace. The narration is given in two scenes. In the upper one we find a King seated on a throne, fondling a baby on his lap—and is surrounded by a group of persons, crowded inside the open pavilion—in front which is an elephant with retainers. This suggests—that the person fondling the baby is the King for whom the mount is waiting. The King is apparently about to go out of his palace—and the crowd scene—is a leave-taking picture. The lower panel enclosed in a decorated frame, confirms the hint of an impending journey. Here we have full details of the entourage of the journey. First we have a group of pots and vessels containing the ration watched by

retainers—one of whom carries sword. Then we have a horse, and after that an empty circular palanquin—with rods for carrying and next to the palanquin is a sedan-chair—with a sloping top, with a cushion inside. The interesting space is filled by a row of royal umbrellas—with the retainers—squatting on the ground, apparently waiting for the King who will presently come out of the palace to start on his journey.

Plate 39 : FAREWELL OF A SOLDIER : Sun Temple, Konarak : This group—depicts with remarkable vividness and realism—the dramatic farewell—of a soldier (armed with sword and shield) about to leave his wife and child—for the field of battle—never perhaps to return. The sad scene is portrayed under the spreading branches of a tree—which binds together a happy composition.

Plate 40 : BHAIKAVA : Sun Temple, Konarak : This is one of a series of large-size figures placed—inside the horizontal recesses on the upper tiers of the *jagamohana* at Konarak. The image of the Bhairava is very rarely met with in Northern Indian temples as the terrible aspect of Shiva—the name of Bhairava the “Terror striking Image”—justifies his destructive function. His typical weapons are the Mace (*gada*) and the Lance or Sula (*Bhairava Sula-bhusita*). As an essential incarnation of Shiva, he is generally invested with five faces. In the Andhakasura episode of *Vamana-purana*—eight different Forms of Bhairava are suggested, differently named and distinguished by the different garlands assigned to each. By the garland of lotus-beads (?) we may perhaps identify this Form as the Vidyaraja Icon of Bhairava (*Vidyarajeti Vikhyata padmamala-vibhusita*). Born of bloods emanating from wounds—he carries a skull full of blood (*Kapali*). In the *Brahma-Vaivarta purana*, the Eight Bhairavas are given different names, the one carrying the skull, being designated as ‘Samhara-Bhairava’. The *Kalika-purana* quotes the contemplative verse proper to Bhairava (*Bhairava, pandu-nathasca rakta-gauras-chaturbhujah Gadam, padmamca Saktim ca cakranciapi Karna ca Vibrad devyah purobhage pujoya yam Visnu-rupa-dhrik*).

Plate 41 : A FLUTE PLAYER : Sun Temple, Konarak : This is another of the series of colossal figures—representing musicians—celebrating the foundation of the Shrine. These life-like figures are the glory of the Konarak temple—and are visible from a distance—as they stand out of the shadows of the horizontal recesses—from the top of the *jagamohana*—lending a superb decorative device to the design of the sloping roof. The Flute-player stands—in a stately pose—holding her long piping instrument, (trumpet)—moodily meditating on the sound she is herself producing. In its life-like presentation of an imaginative type of a Celestial musician—it is a veritable master-piece of great distinction and power.



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